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Nature like a spoiled child; he is of plastic beauty, and his voice, eye and presence are all in his favor. His success was great; still it was strange to witness an English tragedy performed in Italian before a French public.

A London paper relates the following under the head of "Origin of Equestrian Performances in England:

About ninety-five years ago, a man excited the curiosity and called forth the wonder of the metropolis by riding a single horse on full gallop, while standing upright in the saddle. This person first exhibited in a field near Bancroft's Almshouse at Mile End. The place was inclosed with boards to prevent any gratuitous view of the exercise, and the price of admittance was one shilling. The next year he exhibited himself and his horse in a spacious inclosure near the Five Fields, Chelsea, and such were the wonderful crowds who daily attended the performance, that he acquired a sufficient property to enable him to retire, and establish himself at the principal inn at Derby. His exhibition consisted in little or no variety but such as arose from the greater or less speed of the horse which he rode, and occasionally, in its course, vaulting over the back of the animal.

M. Victor Sardou has just given the finishing stroke to his new comedy, which had been stopped by reason of his illness. It is entitled "Nos Dons Villageois," and will be produced in the autumn at the Gymnase, Paris. A new piece will also be written by the same author for the Vandeville. There is also a rumor afloat of a three-act piece for the Palais Royal, and a grand drama for the Gaite.

#### THE MAGAZINES.

THE AMERICAN ECLECTIC MEDICAL REVIEW, John F. Trow & Co., Greene street, New York.—We have received the July number of this excellent magazine, and find its contents both important and interesting. It is full of strong thoughts, and its principles are broad and comprehensive. It ignores the absolute and narrow dogmas of the old school, and labors to let in light upon the dim and dusty theories which are only honorable because time has sanctified their absurdities. The motto of the Eclectic school is Inquiry and Progress, which accords with the spirit of the age, and will win votaries in every thinking community.

We copy the following stringent editorial from its pages, on the subject of the Eclectic Medical College of the city of New York, for the reasons that the subject is important, and because the truths it contains should be known and recognized.

THE ECLECTIC MEDICAL COLLEGE OF THE CITY OF NEW YORK.—The importance of this institution can hardly be over-estimated. It will have its foundation laid in a time of peculiar interest in the history of our country, and in the midst of a vast population of all nationalities and of all political, religious and medical creeds, with a vast multitude who are ever vibrating, "unstable as water," without convictions or settled opinions. Here, it will commence its existence and growth, in the midst of and surrounded by Allopathic schools of medicine, with an atmosphere of exclusive hardness, illiberality, bigotry, intolerance, and professional tyranny, that will call for the exercise of great devotion, firmness, patience, equanimity, and at times charity on the part of its faculty, and the friends entrusted with its management. We look upon these as the conditions essential to a sturdy and vigorous growth, and not as disadvantages. "Excelsior" implies mountains to be climbed, obstacles to be overcome, the loftiest altitude to be aspired to,

endless progression. "Excelsior" is our motto and will be that of the Eclectic Medical College of the city of New York. The pure bracing air among the mountains of opposition only warm our blood or the welcome struggle. The right, if persisted in, must and will nobly triumph. Prove us the wrong and we will always be the first to yield up any opinion or practice, however cherished, and go for the right. We believe there is more indefensible medical malpractice in the city of New York than in any other place on this continent, and that this evil is largely on the increase, especially among the helpless poor whose Doctor's bills are paid for out of the public treasury, and that this is due in a great measure, to the rapid and unfair concentration of political, professional, and exclusive official power in the hands of those who are at the head of the various Allopathic schools, who have proved themselves adepts in the arts of management and demagoguery. To meet this uprising tide of medical infidelity to the interests of the sick and afflicted—to check this selfish disregard of experience and of life—we look upon the founding of the Eclectic Medical College in this city as a measure of the utmost beneficence and importance. It will at once become the rallying point and impregnable citadel, for all who would avoid the tyrannous domination of Allopathic professional pretension and intolerance. Already a numerous body of students have signified their intention of attending, and the prospect bids fair that the number will be largely increased before opening day. The Eclectic Medical College will make a large and constantly increasing drain on the Allopathic Medical Schools located here, of the more independent, manly and mentally unfettered students desirous of becoming truly enlightened and skilful in all things pertaining to their profession. This institution will present unequalled advantages, as it will teach all that is distinctive in the Allopathic Curriculum in addition to the full Eclectic course of instruction. The creed of the Eclectic Medical College of the city of New York is fully embodied in the scriptural injunction, "Prove all things, and hold fast (only) that which is good." This sententious formula will be placed in letters of gold over the portals of the new institution.

Starting on this basis, can any one for a moment doubt of its permanent success. We call earnestly on all Eclectic medical practitioners everywhere, to advise and encourage students to attend upon this school, which will have advantages equal to any of our excellent older Eclectic medical schools, with some special desirabilities not to be obtained elsewhere, at any price. Arrangements have been made, which will afford the finest hospital facilities, for observing and comparing the results achieved by the various schools of medicine in the application of their distinctive remedies, pathological theories, and general and special practice, to which will be added peculiar advantages in surgery and in the treatment of various forms of disease.

#### AMERICAN ART IN ENGLAND.

Geo. H. Boughton has two small pictures in the present exhibition of the Royal Academy, of which from among many complimentary notices we print the following:

*Telegraph, June 4.*

Mr. Boughton supplies us with an exact contrast to Mr. Hayllar's view of life and art, in his picture of "The Swing—Brittany" (537). The children are clothed in russet and grey; their heavy dresses fall in straight folds; they are rough, with a rusticity far beyond that of the English cottager. Even if they did not wear the sabot, they are evidently of a type of childhood very different from Mr. Hayllar's "airy fairy" vision—the creation of the Bond-street milliner. Nor has Mr. Boughton sought to render attractive by his art the clumsy forms of the peasant girls of Brittany; there is no sharp precision of outline in his picture; in style it is the reverse of the effective. Yet this is a

work of art full of unity, delicacy, and points of luminous, not glittering, brightness; the other is a creditable specimen of British manufacture. And thus, basing his art on the practice of Edouard Frère, Mr. Boughton has peopled a woodland glade with the group at play. The girls who work the swing stand solemn, intent on their duty. Its occupant bears witness to her enjoyment of the fun. She flies through the air, instinct with all the poetry of momentary action, with all the abandon of rapid movement; the breeze rushes through her hair; even her clumsy wooden shoe darts forward through the air, yielding to the impulse of her flight.

*Athenaeum, May 19.*

Mr. G. H. Boughton's "Wayside Devotion, Brittany," (107)—a girl kissing the feet of a crucifix, which stands by an unfrequented path, has much fervor of simple expression and a capably-painted landscape background. "The Swing, Brittany," (537)—children at play, deserves admiration for its solidity and coloring, the design of the figures, and their attitudes and expressions. The landscape is excellent, though a little mannered.

*Spectator.*

Here may be mentioned Mr. Boughton's "Way-side Devotion" (107), as a thoroughly real bit of action. This reality is characteristic of the school in which he has studied; so, too, but less commendable, is the artificially neutralized color of the background.

*The Reader.*

G. H. Boughton works in the low key affected by some of our French brethren, and that key in Mr. Boughton's hands is a very pleasing one. His "Wayside Devotion, Brittany" (107), in which we see a peasant girl kissing reverently the foot of a wooden cross, is very simple but very beautiful.

*Pall Mall Gazette, May 10.*

A charming little picture is Mr. Boughton's "Wayside Devotion, Brittany." A Breton peasant girl stands and kisses the feet of a wayside crucifix. The simplicity of treatment is complete. In the girl's dress, posture, and countenance, the course of a whole coming life is suggested. Only the feet and a little more of the figure of the Christ are included in the picture, by a happy stroke of art which at once concentrates the attention on the child, and suggests the sufferings whose remembrance is filling her tired heart with hope and comfort. Considering the utter affectation and twaddling sentimentalism of the things which are popular as religious pictures and religious prints it is delightful to come across a little work like this, where the painter has not only painted what he has seen, but has understood and sympathized with what he saw before he attempted it. Another small and good picture by the same artist, taken also from the life, and giving us a bevy of Breton girls swinging, is a pleasant painting of a pleasant scene, and, like the last described, displays that sympathetic quality which is so little to be detected among English painters of the fashionable sentimental school. In truth, this sympathetic quality is incompatible with the effeminate sentimentalism which finds so much favor with artists, for the reason that it finds favor with purchasers. Genuine feeling, and that thorough throwing oneself into the work of art that one is attempting to accomplish, cannot from their very nature be called up in the manufacture of goods for the shop-keeper, even though those goods go by the name of pictures and the shop-keeper goes by the name of a picture-dealer.

*London Times.*

In Mr. Boughton's "Wayside Devotion" (107)—a Breton peasant girl kissing the feet of a Christ on the Cross, such as often border on the American country roads—we have one of many evidences that, for some reason or other, study in France enables painters to treat rustic life and feeling with more tenderness and taste than seem attainable by Englishmen's study of such subjects at home. This little picture is full of unexaggerated pathos and